



[WRANGLE. BACKUP. ARCHIVE. GRADE. DELIVER]

## FSM ON-SET™

As a production service, FSM can be booked to be on-set or location. Using proprietary, portable, fast and efficient hardware/software we offer the following:

1. Immediate safe and secure solutions to backup valuable camera data
2. Copies are created with backup verification
3. Maximum creative on-set support for directors and DOPs with:
  - On-set colour grades for initial look of the footage
  - Review and QC footage in real time, on an HD or Stereoscopic 3D (S3D) monitor
  - Selecting takes
  - On-set editing
  - VFX Supervision (as required)
  - Preliminary keys and test composites for VFX work
  - Testing and Integration of pre-viz with on-set material
4. Take-away quicktimes of colour grade and selected material at the end of the day, or deliver a selected take wirelessly for comment / approval
5. Time and money savings to producers, include:
  - Constant monitoring of camera data backup
  - Selecting takes – reducing unnecessary data handling particularly when shooting high speed (Photron, Phantom etc)
  - On-set rendering and preparation of files for Avid and FCP – saving time in your schedule
6. We can also record straight to our workstation, uncompressed and in Stereo 3D (S3D), alleviating the need for external VTR's etc.

All the above happens while the shoot is occurring. No waiting till the next day to start preparing footage for editing.

### WHAT WE SUPPLY:

Data Wrangler  
VFX Supervisor  
Colourist  
Data Management equipment and back up drives  
Monitors (standard or S3D)



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## DATA CAMERAS - SOME BACKGROUND

Over the last 2 – 3 years the use of high resolution data cameras has escalated. RED started the trend, but now there is a wide range – Arri D21 & Alexa, Photron, Phantom, Canon 5D & 7D, Iconix, Weisscam - the list grows. The data these cameras create is called RAW files, and comes in a variety of flavours, depending on the camera.

These cameras can generate large amounts of data – a Phantom high speed shoot could easily generate over a Terabyte of data for about 3 hours footage. That's a lot to handle.

This camera original data is like film negative. But is arguably more volatile as it is stored on portable drives that have a limited capacity and are often returned as part of the camera hire.

In our world of post production we handle large files all the time. However, we've seen a trend that camera original material is not always treated with the respect it deserves and there has not always been a reliable, efficient and cost effective method of archiving and backing up this data.

Sometimes there is no backup or archive – rendering the material extremely volatile. Or backup is done in a fairly simplistic way using notebooks and firewire drives with little or no verification that the backup has been successful.

All this puts what could be an extremely costly shoot at risk.

Further, once the data has been recorded, it often needs to go through another process to render it ready for editing and final post production. This is typically the next day or later and can take hours or even days to prepare – a slow and inefficient time waster that frustrates all involved.

We're changing all that. Since the data often falls into our realm to finish the job, we've decided to take the initiative to look after it at the source. That's how FSM ON-SET™ was born.

FSM will do the wrangling, the back up, the archive as well as a range of great value added services like rendering for edit, colour grading rushes and VFX. We'll supply the technology and the personnel and follow the job through from the first frame of action to the last frame before broadcast.

To book or for more information, please call FSM Production on 612 8966 5000.